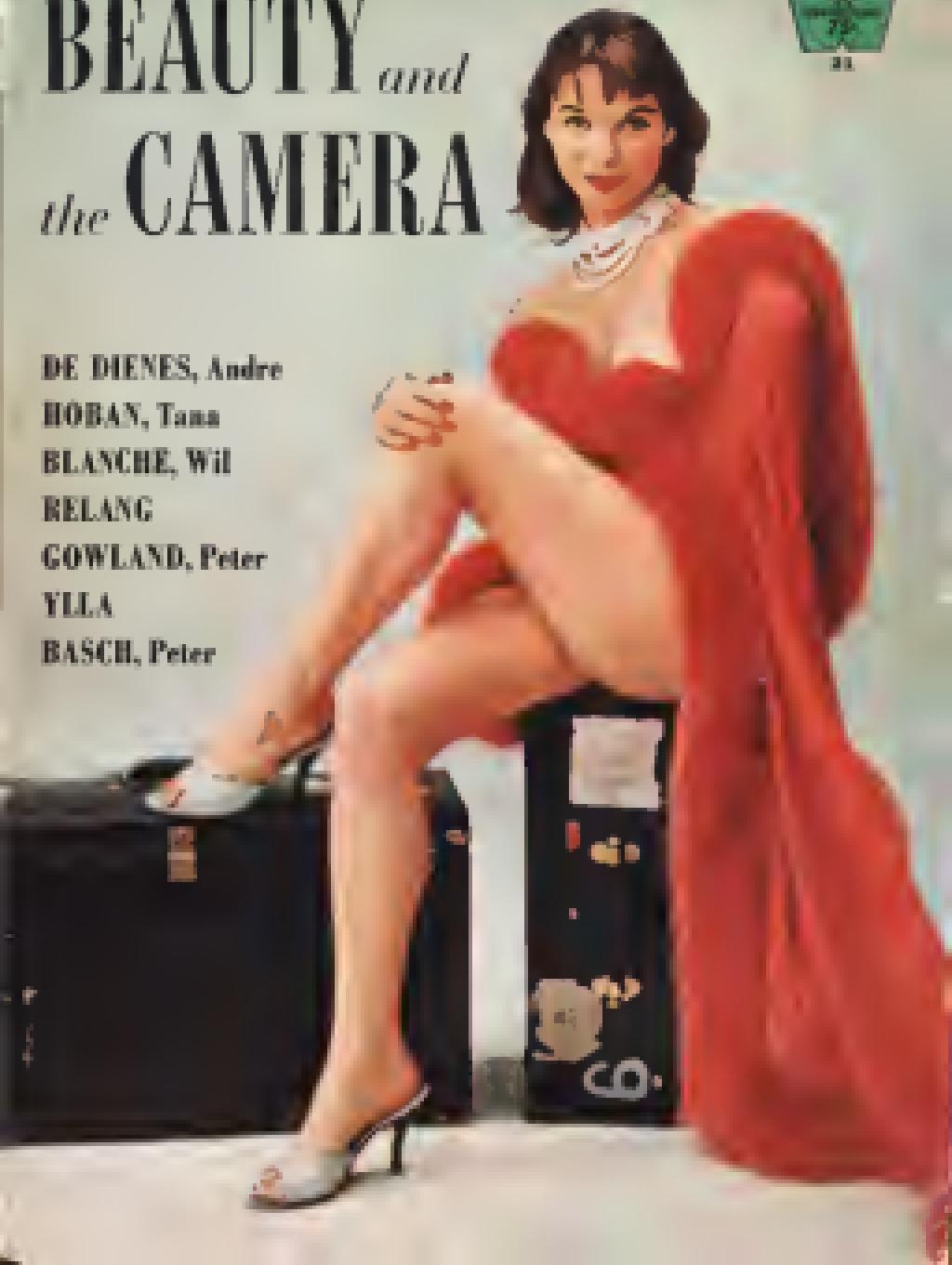




# BEAUTY *and* the CAMERA

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# BEAUTY and the CAMERA

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# Portraits

By Roger DeLorme

People make fascinating subjects for the camera; portrayal of character and personality can produce great photographs.

This study of a French sailor was made by Todd Webb in a small town of four houses situated just off shore and where there is probably no shop in it of 1,000.





Different lighting techniques picture a girl in many moods shows how much more of the subject's subject one pictures moods that come while moods of good pretensions

**N**OWHERE in the whole field of photography is there a greater need for a perceptive eye and sensitive understanding than in portraiture. Posing and lighting the model may be done with expert care, your technical skill with the camera may be flawless and your exposure perfect—but unless you have the unique ability to probe beneath the surface and discover the subject's true personality, you will produce nothing more than a competent photograph of a mask. Merely getting a "good-looking" physical likeness does not mean that you have a real portrait, which should interpret



The powerful images of playwrights Paddy Chayefsky by William Rand Woodfield were simple approachable masterpieces in facture.

Peter Lee chose direct poses for this shot of a young girl. The soft focus is logical since the subject was in normal position.

A simple expression gives sparkle and vitality to this young lady before Paul Drucker's lens

Taken after a performance, this picture by Bert Loyer shows behind the mask of a circus clown



as well as report. A good portrait photographer must have a keen interest in people and the desire to put them first.

Even a variety of compositions does not solve the problem. A wider view may give the sense of facial distortions and areas covered by true rotations. Truth can only be communicated through an intelligent approach which employs a mood that permits the artist's real self to show through.

No one can deny that technology, the large negative, gives the best results in portraiture. It allows for retouching and darkerroom manipulation. However, this is the method that usually gives static results. Who can realize when being stared at by a 14" lens? Although the large cameras will long be used for portraits, the 35mm reflex and even the 110mm have produced remarkable results in portable lenses. In the case of the smaller, faster cameras, the tendency toward distortion calls for the use of longer focal length lenses in portrait work, partic-

ularly when close-ups are being taken.

The average amateur is constantly besieged by requests to "take my picture." He can use the average room as a studio if there is a simple background. The portrait may be an extreme close-up, or a head and shoulders or even the entire figure. The main point is that it should emphasize the person, not the environment. Only two kinds of lights are needed, one as a main light and the other to kill shadows. The sources should be placed on a tripod in some firm support and an expensive meter is very necessary if available light is ever played.

Not all portraits need be done indoors. Where specially used, there is no more flattering light than open shade, particularly for the delicate modeling it gives to women's complexion. These subjects may be found whenever direct sunlight is obstructed by dense foliage, walls, buildings, awnings or other objects which cast



Karen's shot, taken in the Black Hills of Arizona by Andrew De Blasius shows touches of grace which transcend age and ethnicity.



Laughing girl by George Lowe is excellent example of candid, informal pose with the subject in natural everyday surroundings.

soft shadows over a person's face. An exposure of 1/125th at f/5.6 is generally satisfactory under these conditions.

The recent vagas for candid portraiture has brought forth some interesting examples of character rendition. Nothing is planned except the aperture and shutter speed. The subject is put in case and the photographer makes an effort to catch

every natural and spontaneous expression.

So whether the camera be large or small, the lens fast or slow, the exposure made by flash, flood, spot or available light, the quality of the picture depends entirely upon the photographer's insight and understanding of human beings especially the one in front of him.

The distinctive feature of the fine portrait below, by Charles Tamm, is its intense vibrant quality.



# World of Glamour

By Adolphus Buschman

The basic ingredient in making glamorous photographs of the fair sex is a dash of enchantment cast by the photographer

**T**HIS prime requisite for making glamour pictures is something practically every other type of photography depends upon equally, the truthful rendering of the subject as seen through the uncompromising camera lens. But glamour is something different. It comes not from the camera, nor entirely from the model, no matter how beautiful she may be, but mainly from the insight and artistry of the photographer. It is a touch of enchantment with which he overlays his subject to produce a picture that is above and beyond a mere record of physical appearance.

Since glamour invariably means beautiful women, it is not surprising that many photographers have gone into this interesting and lucrative field. Many of them have directed their major efforts to it.

From Meyer and Co., Inc., and Bell & Howells is issued the popular line of "English-style" fashion books.





The charm of young actress Elizabeth was last interpreted by William Westcott in summer's release



Gerry Low staged this shot with and without her eye makeup, producing pictures of the beauty of Plain Neutrality. Camera was Bellini, stopped down to f/16. Film was Veridiana Pan.

Inventing masters in the use of lighting and props. Each has stamped the trademarks of his personality upon his work. But all who have risen to the top have demonstrated the ability to create a genuine vein of loveliness and charm about the girls who pose before their cameras. More beauty is not enough. These are the models of girls who possess outstanding appeal in face and figure, yet in the hands of an ordinary photographer will appear as ordinary girls in ordinary photographs.

Glitzous as an evening and magazine quality may naturally dependant upon beauty, valuable as beauty is. That, however, a girl who is freshly attractive but who has long, thick, lustrous hair. If the eyes are carefully made up and the hair thrown loosely across the face with one eye gazing expressively at the camera, a surprisingly good picture can be made which transforms the subject completely from her original personality.

Naturally the best basic material is to be found among the ranks of young actresses and professional models. Here, however, the model sometimes fails to project a glamourous quality. Then the photographer's magic must be called into play. He must use soft rays to establish a relaxed mood, bring into use his choice of dramatic props and backgrounds, resort to studio lighting, and, most important of all, pose the model in an infinite variety of scenes in order to find those which will present her at her alluring best. There must be constant reworking, readjusting and recomposing. This way, one can build a whole little world of glamour, with limitless possibilities to explore the potentialities of the model. A series of the figures, a lot of the head, a floating veil, long gloves—all will give opportunities to make these distinctive pictures that reward the astute photographer. A girl should not always look primed and starched, as if she has just

A couple of glamour models like Dorothy and me find our niche right down the middle straight through because power to control fashion appeal of the model is the place of Stephenie Myler.





Bronette shot of Marlene Dietrich by Willard Van Dyke employed use of depth-of-field. Relation: 1/250 at f/2.8



Peter Quennell suspended studio light with a stage flood by high-angle pictures of Sally Todd.  
After taking photo of these May with柔軟 light, 1/200s at f/1.4. Peter took diffused photo.





Classic look of Rita Hayworth was formed by will and photographed with expert skill by Peter Stack

come from the beauty parlor. It is a good idea to purple her hair a bit, rolling it to frame her face.

On rare occasions a photographer will find a model who needs none of these things—one who possesses an innate charm and glamour—who needs no direction. That type, of whom they say "You cannot take an unflattering picture of her" is, unfortunately, one in a thousand.

The opportunity to contrive for effects is to be found mostly indoors, where the photographer can call upon his whole bag of tricks. In his own studio he can use a wealth of costumes, props and background scenes as well as have the advantage of batteries of floods, spot and spotlights to achieve any effect he may desire. In using artificial light, it should always be borne in mind to avoid hardness. Even indoors, however, many

top houses prefer the soft illumination of natural light as it comes through windows or skylights. Nothing gives quite the same delicate skin texture which is so essential in glamour work.

When glamour photography is done outdoors, Mother Nature herself becomes an assistant. Daylight takes care of the otherwise problem of having merely a matter of having the model swing from the direct sun or making use of open shade. A white reflector is a handy adjunct to have along, to fill and soften shadows where necessary. Outdoors, one will find a wealth of background material—earth, sand, rocks, foliage, scrub-covered banks, forests, fields of waving grass, etc. In many cases, the contrast of off-beat backgrounds will enhance the glamour of the girl herself.

No specific case or type of camera is

For this shot, Joseph Schindel posed model Winnie Cooper in old castle. Bellows, 1/125th at f/2½





Twisted hair with informed make-up, as shown in Charles Schwartz's photo of Paulette Goddard. The photo was set at 1/125 sec. f/2.2, 50mm.

last year captured the essential femininity of Paulette Goddard by use of motion picture film. Exposure was 1/500 sec. f/2.8 on Verichrome Pan.

expected to produce good glamour photos. Wertheimer and photographer will work with an 8x10 view in his own studio, surrounded by business prints; another will take his model out to a meadow and type her and the setting using a 24x36 camera on Kodak Pan. Both can, and do, come up with excellent results. With small cameras having



Deebley beauty: actress Diane Baker was photographed in full sun by lens of Piatkus Acheson

lately short fixed length lenses one must be careful of presented others, models and noses. It is wise not to work too close unless there is an extra extension or macro lenses handy which can be used to avoid distortion.

It is generally advisable to utilize a fine-grain film for glamour pictures. Coarse-

textured prints may be fine for model or documentary photography, even adding character to that type of work, but the portrayal of the beauty, charm and soft quality of a woman calls for a delicate presentation in the final print. It should be smooth and luminous—not that conveys the full feeling of exquisite femininity.

# Nudes by Available Light

By Wd. Blanche

For pure artistry and sincere interpretation of the human form, nothing surpasses natural illumination.

FOR over three long years, artists have painted pictures of which they have depicted available light in their renderings. The scenes are natural, and convey a feeling of truth and severity. The first photographs were made with available light a century ago and even today, despite all the technical advances in the form of tungsten floods and speedlights soft colored light still produces the most

Artistic lighting does not need light from shadowed windows, balanced by candlelight on other side for good modeling.

A properly placed window shed upon all the body necessary for the special pose. Below was used 1/100th of a second at f/5







This is an excellent example of what can be done under low lighting conditions. Camera provided: *Nikonos*. Lenses: 90mm at 1/500s at f/1.4. Film: X-2 rated at 200.

For the upper torso, this *Nikonos* depended upon window light only with ample wall as background. This brief study was done with a 50mm, 1/125s at f/1.4. Film: Kodak Pan-





The completely natural and feasible pose was shot with a Polaroid light leak half-closed window.

planning as well as artistic photography.

I am a realist. By that I mean that figures work best when using available light conditions as follows: 1 Under normal day-light conditions or indoors with incandescent daylight coming through doors windows, skylights, etc. 2 With combinations of substituted daylight and existing natural available illumination. 3 With no natural artificial light.

I recently met a friend who told me of an office worker who might be excellent for figure photography, and arranged a meeting. The young lady lived in a compact but comfortable Wilmette studio apartment, furnished very simply but providing possibilities in a picture-taking locale. She was slight, standing 5' 2", with well-developed 36-22-33. Her face had the softness of youth, framed by black shoulder-length hair. We arranged to work and at 20 sharp the next morning I started the shooting session by doing draped figures. During

that warm-up session, I talked to her, described what I was trying to do and how best she could cooperate. I told her to imagine herself alone, that she had just come home, showered and dressed to relax. The important thing was to forget that photographs were being taken.

Her studio room had two windows with venetian blinds. Her bed was situated under one of these, and caught interesting patterns of light filtered through the slats. The illumination was most natural. Later on we used candlelight supplemented by a small amount of stage light which came through the closed blinds. I made perhaps 150 exposures of the room, utilizing the prints of hand such as chair, lamp, curtain patterns, tablecloth etc. I believe that the results were most successful, because the use of available light made everything so natural—no bright sunlight, no speed-lights, no hot floodlights to distract.

In the photographs that accompany this



Such close-up shots keep a low-key energy on light scenes. A 50mm was used; 1/125 at f/1.4.

Right: Marisa watched as Tudor let another close-up come off. She used illumination 1/125 at f/1.4.





A. Below left: A portion of this picture measured in feet, is multiplied by sun rays which come from window at left. 17500 at 100

Below is shown how much illumination can be obtained even when the shades are well closed. Miles 17500 at 69 at Pier 8



test, each of the natural conditions mentioned above was used. I took advantage of low level lighting to achieve the mood that these pictures have. If I had worked mostly nude pictures, I could have flooded the room with sunlight or set up speed-lights or photofloods.

In doing available light studies, it is necessary to use cameras that are small and easy to handle. They must have fast lenses to achieve success in low level light locations. For my figure work under available light conditions I use a box of Nikons

equipped with Nikkor 50mm lenses, also a Sigma 50mm lens and a 100mm 1:2.8 lens. In addition, I carry two Rolleiflexes, one on 50mm and the other on 135mm.

I photograph on one film for each and camera. For the 35mm cameras I use Plus X rated at 2000 daylight and 3000 artificial light. For the 120 cameras I use Veridrome Pan rated about as above. I also standardize on one developer, D-76. I process both the 35mm and the 120 films for 12 minutes at 60 degrees with two minute agitation for best results. \*

Atmospheric light from window at right made possible this successful photo. Rolleiflex, 1/25sec. at f/5.6.





# That Elegant Look

By Crawford King

The deft touch combining beauty and sophistication comes only from the photographer's aesthetic sense



In fashion photography, the easy thing is to contrast the latest styles with spoddy backgrounds. Here, water colors are utilized.

At left is typical fashion photo with strong impact. It was taken on a sunny, windy day with a Kodakette 35mm at 1/60 sec.

THE undeniably quality known as "class" is the elusive ingredient sought by many photographers, probably those in the high-fashion field, but few have the rare touch which produces the desired effect of sophisticated good taste which conveys a person as an artistic achievement, as well as a presentation which meets the highest standards of advertising photography. It calls for a combination of a remarkable choice of models and backdrops, unerring technical skill in the use of the camera and, most important, the eye of a true artist.

Photos by REILANG



This stunning study of model Marion Cox by well-known helmut newton was shot with Riken 1/100s at f/4

Mrs. Beleng (the name she first uses) occupies an enviable position in the difficult category. She is Germany's foremost fashion photographer and her fame has spread all over the world. Her early years as an art student in Paris gave her the academic background which is evident in her work. However, finding that the limitations of painting did not offer the vast possibilities of the camera, she turned her creative talents to this medium and worked out her own approach to good pictures.

In her Munich studio-camera she has set up an open air studio in the backyard, where she takes the utmost advantage of daylight, using a number of screens to vary the intensity. Whenever possible she prefers natural lighting and natural backgrounds. This is evidenced when she travels to the Rockies and Italy to photo-

graph the lonely beauties of these regions wearing the latest Paris fashions against the mellow setting of ancient Mediterranean towns and beaches. The combination of high style and rustic, simple backgrounds gives her pictures an impact that is peculiarly her own. She is always about these backgrounds, too, eliminating all fuzzy details unless they can be naturally incorporated into the composition.

Mrs. Beleng's favorite all-around camera is the Bell-Mini, which she feels gives her the greatest versatility and convenience and can produce good results in any situation. She usually prefers a fairly slow, fine grain film for best printing results and uses shutter speeds of anywhere from 1/50th to 1/250th, depending upon whether the subject is in soft shade or strong sunlight. \*



white stork has a slender presence yet because it repeats the dark background of top in flanks plumes. But indirect light from the back

Another way to show how the white branch on the island of Quero is  
related to display since both strategies spreading surface membrane





Placed in the doorway of a village hawker shop, this model gives unity and interest to scenes livened up by light-style painting.

Local inhabitants can often be convinced with the simplest model to give color and interest but not detract from the dominating feature which above commands attention in studio practice.



An ancient Indian well seems an unusual setting to be considering seriously serious as a backdrop for this pretty young Indian girl.





Here we see demonstrated, above, how the expert and unusual use of just a plain coat, plus a highlight model, can produce highlights effect.

In picture at right, the past monochrome is carefully pressed against the shrubbery which provides just the frame of the lady pattern in the shot.





S



Reclined study of **WILLIAM HENFORD** was made by photographer Paul Land, who used soft light from a nearby window. Cotton was Schiaparelli and the Venetian Fan

**LANDSCAPE** by Mary Blair, left, shows clearly spacing of old church and trees. Techniques of inclusion of figures left open as highlights in well-arranged composition.





KIM NOVAK was photographed in the studio of Peter Finch, who used one hand for this last session.

MOTHER AND SON. Left, was taken on medium format camera by the studio camera of George Duffell. Right, is a contact of a print on 8x10 film, was developed.

A high-contrast lighting is suggested with use of natural lighting in POEMATIC by George Weston. Taken with Kodakflex in studio against red paper background.







Symbol of a better day is BLACK WIDOW, by Eric Burdon; taken on the walls around the front of paper backstage in Seattle, Washington, 1969, at a record store.

DISPOSER presents new views of old body rockin' scenes by unashamed. The three songs of Paul Butterfield recorded this short short on the British market.



... come  
in sizes XL

and junior  
S-XL



**COOL CAR RIDE**, left, by Galdino shows use of simple, effective composition by showing Indian child within rocky landscape outside Tucson in midwest.

Admirably composed studio shot, below, is George Wessner's **APPLE ATE THE BOY** model against white paper will need increased light, enabling shadows.





Querida pose with a reduction of stage motion study. THE VILLI: a fine example of Peter Bono's work.

1712 on  
negative.

comes of  
activities.





**HITTING BACK** by Gary (left) was taken with a Rolleiflex against black paper backdrop. Two strobes were used for flashbounce. 1/250th sec. f/8. 50mm.

Placement of male figure reflects the monetary and social interest in view of presented items. Maria P. Laskier used money bags in 1981. (II ANGKOWAT)





**SURF'S SILHOUETTE** is the work of the Dallas photographer Michael Bevilacqua. Bevilacqua was at Galveston with a Canon EOS 1000, 70-210mm, 1/125sec at f/8.

*Polar* (Graziano's) dynamic shot of surfer KARENNA EDWARDS (right), was made in a sheltered cove. For this cheetah-like pose he used a Hasselblad with a 135mm lens.









*SLEEP IN WINDOW* by Will Barnet, was painted in an abandoned house. He used a brushstroke with Elmer's glue. \$750.00 at the studio of Will on Park Avenue, New York.



Extreme shadowing techniques used by Paul Baskerville in *PORTRAIT* shape the character. He used pentax attachment on Bellows. Lighting was with floods.



Using bracketed exposure, with no flash or reduction, Peter Gosselink pursued his model to move about freely and make this very wild look shot of VERSACE.

Positive street scene. VERSACE DAY DRAPE right was taken by Todd Webb on a sunny morning. Camera was a Leica, with shutter at 1/100s, aperture at f/2.8.



Priscilla Presley modeled in natural outdoor surroundings with directed sunlight by illustrator Paul Whaley took THE WATERFALL above with a Polaroid.

MEXICAN CRADLE left was photographed by Mary Minn with oil the leather Oneonta book served to portray the physical expression of the peasant woman.

**REFLECTIONS** by Georges Braque, was taken with a 50mm camera. Rayonka was placed in position at head and neck to reflect gently and shadow light and.





Shelley Cooper used lace and fiber optics cables made to glow-in-the-dark. **PORTAIT OF DANCER**